



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A FACULTY RECITAL

WILLIAM RENWICK,

ORGANIST

SATURDAY, APRIL 11, 1987

8:00 P.M.

Convocation Hall, Old Arts Building

PROGRAMME

Praeludium und Fuge (C major)

Georg Böhm
(1661-1733)

Nun komm, der Heiden Heiland

Johann Pachelbel
(1653-1706)

Toccata (C minor)

Ricercar (C minor)

Nun komm, der Heiden Heiland

Nicolaus Bruhns
(1665-1697)

Praeludium (E minor)

Intermission

Nun komm, der heiden Heiland,
BuxWV 211

Dietrich Buxtehude
(1637-1707)

Praeludium (E minor), BuxWV 142

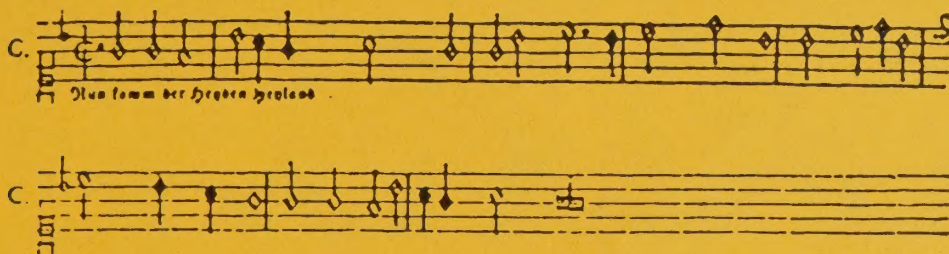
Nun komm, der Heiden Heiland,
BWV 659

Johann Sebastian Bach
(1685-1750)

Praeludium und Fuge (B minor), BWV 544

NOTES

"Nun komm, der Heiden Heiland," a traditional Protestant melody, is uniquely suited to extended chorale elaboration since it is thematically unified through identical initial and final phrases. The natural (modal) seventh scale-degree is preserved in the older melodic form (in phrases one and four), while the later form substitutes the raised seventh, giving an expressive diminished-fourth leap, F#-B^b.



The first setting combines two Central German genres--chorale fugue and cantus firmus chorale--into a hybrid genre of Pachelbel's invention. It begins with a contrapuntal elaboration of the first phrase, and concludes by stating the entire melody in the pedals, accompanied by rapid motion in the manuals.

Bruhn's setting, a chorale fantasia, develops each phrase into a separate movement with a distinctive character. This form is typical of the North German style, especially of Buxtehude, Bruhn's teacher. But Bruhn's application of this form to this particular chorale is highly significant: the unity of the chorale itself binds the contrasting movements into a whole; the fourth section is at once recapitulatory and conclusive.

The third setting is typical of Buxtehude's shorter chorale preludes: an ornamented version of the choral appears in a solo registration over a three part contrapuntal texture. The solo part displays the high register in a brief coda.

Bach's setting models closely the design of Buxtehude's, but the solo part is developed more rhapsodically and at greater length. Such freedom of development is made possible by the inherent unity of the melody itself, which provides for a concluding and completing repetition in the solo part.